

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

## Jazz Ensembles

WAS FUNDERBURK

DIRECTOR

SAM SKELTON

DIRECTOR



Tuesday, November 29, 2016 at 8 pm  
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall  
Fiftieth Concert of the 2016-17 Concert Season

# program

## JAZZ ENSEMBLE II

Wes Funderburk, *director*

***Sweet Georgia Brown*** / Bernie / arr. Nestico

***The Good Earth*** / Neil Hefti

***Deed, I Do*** / Rose / Hirsch / arr. Holman

***Everybody Eats When they Come to My House*** / Calloway

***Deedle's Blues*** / Frank Foster

***Squib Cakes*** / Chester Thompson

## JAZZ ENSEMBLE I

Sam Skelton, *director*

***"Not Quite My Tempo"***

The Music of The Don Ellis Orchestra

*Program to be selected from the following:*

***The Blues*** / Don Ellis

***Final Analysis*** / Don Ellis

***French Connection*** / Don Ellis / Ron Davis

***In a Turkish Bath*** / Ron Myers

***Parting*** / Don Ellis / Ron Davis

***Whiplash*** / Hank Levy

# jazz personnel

## JAZZ ENSEMBLE II

### REEDS

Josh Hayward, *alto sax I*  
Ali Van Slyke, Ken Pack, *alto sax II*  
Muhsin Quaraishi, *tenor sax I*  
Josh Inglis, *tenor sax II*  
Tim Hawkins, *baritone sax*

### TROMBONES

Conner Sullivan  
Tristian Hufstetler  
Steven Martinello  
Austin Coker  
Ethan David

### TRUMPETS

Miles Bonaker  
Jordyn Mader  
Winston Johnson  
Garrett Lawler  
Josh Klann

### DRUMS

Cameron Austin  
Zack Smith

### BASS

Drew Lloyd  
Dalton Hancock  
Fran Lora

### GUITAR

Robert Herrington  
Wes Trull  
Justin Cerasiello

### PIANO

Zach Wilson

### VOCALS

Tessa Walker

## JAZZ ENSEMBLE I

### REEDS

Brandon Radaker  
Andrew Ereddia  
Michael Opitz  
Damontae Scott  
Nic Chambers

### TRUMPETS

Ben Scheile  
Stacey Novik  
Will Woods  
Mark Fucito  
Jacob Greifinger

### TROMBONES

Devin Witt  
Gage Fisher  
Travis Longenberger  
Sam Boeger

### RHYTHM

Brian Reid, *piano*  
Patrick Arthur, *guitar*  
Brandon Boone, *bass*  
Alex Peneton, *bass*  
Jonathan Pace, *drums*  
Dennis Durrett-Smith, *drums*

# program notes

DON ELLIS, *jazz trumpeter, drummer, composer and bandleader*

**D**on Ellis was born 25 July 1934, Los Angeles, California, USA, and died 17 December 1978, Hollywood, California, USA. Appreciation of Ellis' work has increased since his death and he is now regarded by many as an important figure in jazz. From childhood he was fascinated with brass instruments and received a trumpet at the age of two. In junior high school he had his own quartet and at Boston University he was a member of the band. His first professional work was as a member of Ray McKinley's Glenn Miller Orchestra. After his national service, Ellis formed a small group, playing coffee-houses in New York's Greenwich Village. By the late 50s he was playing with many name bands including those of Woody Herman, Lionel Hampton, Charles Mingus and Maynard Ferguson. Ellis also worked in small groups, enjoying the greater freedom of expression this allowed. In 1961/1962 he was a member of George Russell's sextet.

In Atlantic City, Ellis took up a teaching fellowship and it was there that he developed and explored his interest in the complexities of Indian rhythm patterns. Ellis made a triumphant appearance at the 1966 Monterey Jazz festival with his 23-piece band. His completely original themes were scored using unbelievably complex notation. Customarily, most big band music was played at four beats to the bar but Ellis confidently and successfully experimented with 5-beat bars, then 9-, 11-, 14-, 17-, 19- and even 27-beat bars. Mixing metres created difficulties for his rhythm sections so he taught himself to play drums in order that he might properly instruct his drummers. He also experimented with brass instruments, introducing the four-valve flügelhorn and superbone.

During the late 60s, the Don Ellis Orchestra was promoted as part of the great CBS Records progressive music campaign and he found himself performing at rock festivals and concerts. His music found favour with the Woodstock generation, who could also recognize him as an exciting pioneer. His CBS albums were all successful, his work being produced by both John Hammond and Al Kooper. Dubbed the 'Father of the Time Revolution' in jazz, Ellis' music was much more than complex. It was also undeniably joyous. Tunes like the 7/4 romp 'Pussy Wiggle Stomp,' 'Barnum's Revenge' (a reworking of 'Bill Bailey') and 'Scratt and Fluggs' (a passing nod to country music's Flatt and Scruggs), are played with zesty enthusiasm, extraordinary skill and enormous good humour. Ellis' trumpet playing was remarkable, combining dazzling technique with a hot jazz feeling that reflected his admiration for Henry 'Red' Allen. He also experimented with electronic

devices, such as a Ring Modulator, which transformed his trumpet into a generator of atavistic moans and shouts. Conversely, as he showed on Haiku, he could play with delicate charm and often deeply moving emotion. Ellis scored the music for 10 films, including *The French Connection* (1971), for which he won a Grammy. It is, however, his brilliantly ambitious and innovative 'eastern' music, notably 'Indian Lady' and 'Turkish Bath' that makes his work as important as John Coltrane's flirtation with the music of the mystic east. He is indubitably an outstanding figure destined for future reappraisal. Ellis stated 'I am not concerned whether my music is jazz, third-stream, classical or anything else, or whether it is even called music. Let it be judged as Don Ellis noise.'

*The Encyclopedia of Popular Music by Colin Larkin.  
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## about the directors

WES FUNDERBURK, *Artist-in-Residence in Trombone*

**W**es Funderburk has performed across the United States and Europe and is currently one of the most sought after trombonists and arrangers in Atlanta and the Southeast. He is the author of *Funderbone.com*



and the inventor of *Blog Songs!* Wes has written, performed, recorded with a wide array of national and internationally-renowned artists including John Driskell Hopkins, the Stiletto Brass Quintet, Jennifer Holliday, Band of Horses, Spoon, Jermaine Dupri, Cee Lo, The Boston Brass, Natalie Cole, Dallas Austin, SoShy, Kelis, India Arie, Slide Hampton, Joe Gransden, The Atlanta Symphony Orchestra and the Atlanta Pops Orchestra. He has also been a featured performer at The Atlanta Dogwood Festival, Atlanta Jazz Festival, Atlanta Black Arts

Festival, Candler Park Festival, Inman Park Festival, Montreux-Atlanta Jazz Festival, Jacksonville Jazz Festival, Montreux Jazz Festival and North Sea Jazz Festival.

Wes' recording credits include *So So Def Records, Atlantic Records, Verve Records, Colombia Records, Universal Records, Arista Records, Giant Step Records, The Cartoon Network* and *The Weather Channel*. His arranging credits include music for Russell Gunn's Krunk Jazz Orchestra, Jennifer Holliday, Ben van Dijk, Natalie Cole, Joe Gransden Big Band, The Georgia Brass Band, The Atlanta Jazz Orchestra, Kennesaw State University Jazz Ensemble, Georgia State University Jazz Ensemble and Brass Band, the Piedmont Trombone Society and the Tempest Little Big Band. Wes is also the leader and co-founder of The Funderhorns - a freelance commercial horn section that has recorded in some of the finest recording studios in the country.

As an educator, Wes has given clinics and master classes at University of Georgia, Francis Marion University, The University of North Florida, Georgia State University, Columbus State University (GA), the Mars Hill Low Brass Retreat, Tanglewood Music Camp and numerous high schools across the Southeast.

In 2007, Wes joined the faculty at Kennesaw State University as a jazz band director and in 2010 joined the faculty at Georgia State University as visiting lecturer in jazz studies. Wes earned his Bachelor's Degree in Trombone Performance from the University of North Florida and his Masters' Degree in Trombone Performance with a concentration in Jazz Studies from Georgia State University.

Wes is a governor for the Atlanta chapter of the Recording Academy and a clinician and performing artist for Rath trombones.

*SAM SKELTON, Director of Jazz Studies & Senior Lecturer in Saxophone*

**S**am Skelton, a native of Conyers, Georgia, has been active on the Atlanta music scene for well over two decades. Skelton graduated summa cum laude from Georgia State University and the private studio of Tony Carere with a degree in Jazz Studies.

During his course of study at GSU, Skelton was a Montgomery Music Scholar and a two-time fellowship recipient to the Aspen Music Festival. He continued his saxophone studies with Kenneth Radnofsky at Boston University in 1991.





As a woodwind doubler, Skelton is well versed in any genre of music. His grasp of saxophone, clarinet and flute has enabled him to remain very busy in live performance as well as in the studio.

Skelton has performed and/or soloed with The London Symphony Orchestra, The Atlanta Symphony, The Atlanta Pops, The Peachtree Pops, The Atlanta Ballet Orchestra and The Cobb Symphony Orchestra as well as numerous local high school and civic ensembles. World Premiers include James Oliverio's *Children of A Common Mother*, Lee Johnson's *Ora Pro Mi: Concerto for Winds Soloist*

(clarinet, flute and soprano saxophone) and *Seaside Symphony* (clarinet and soprano saxophone soloist). Skelton also played the premier recording of *Ora Pro Mi* and *Seaside Symphony* with the London Symphony Orchestra.

As a sideman on over 175 compact discs, Skelton remains very active in the studio and can be heard on recordings by such artists as: Elton John, December Radio, Babbie Mason, Howard Tate, Matchbox 20, Train, Edwin McCain, The Gap Band and The Ohio Players. Television and radio jingles include *The Georgia Lottery*, *Glen Beck*, *The Weather Channel*, *The Travel Channel*, *Ford*, *The Cartoon Network*, *CNN*, *Nature's Own*, *Popeye's*, *Papa John's* and *Turner South*. Television appearances include *In the Heat of the Night*, *Savannah* and Sinbad's *Summer Jam II* on HBO.

Skelton is currently Director of Jazz Studies and Lecturer in Saxophone at Kennesaw State University. He is also Artistic Director of GSO Jazz and GYSO Jazz. Skelton served as Professor of Saxophone at Georgia State University from 1991 to 2004 and was Jazz Ensemble Director at Georgia Tech from 2002-2004 and Artist-in-Residence at The University of Georgia Jazz Department. He served as Visiting Professor of Saxophone at Furman University 2001-02. Professional associations include: Georgia Music Educators Association, Georgia Association of Jazz Educators, National Academy of Recording Arts & Sciences (voting member) and the American Federation of Musicians. Skelton is a Conn-Selmer Artist.

# about the school of music



Welcome to the Bailey Performance Center. We are thrilled that you are here!

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. This Performance Center is the jewel in our crown! We are so excited about the musical and

artistic events that happen here, and we are excited that you are here with us to enjoy them! The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.

Please take a look through our program book and notice those who advertise with us. They support us financially and help make this performance possible. I know that they will appreciate your patronage and support! Also, please note our *"Name a Seat Campaign"* listed within this program book. In preparation of our tenth anniversary, we have established a goal of naming 100 seats. Perhaps there is someone you would like to see honored in this way!


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!





Stephen W. Plate, DMA


Director, KSU School of Music

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